

Hobbies

WEEKLY

A Design for a Scout's
Enrolment Card FREE

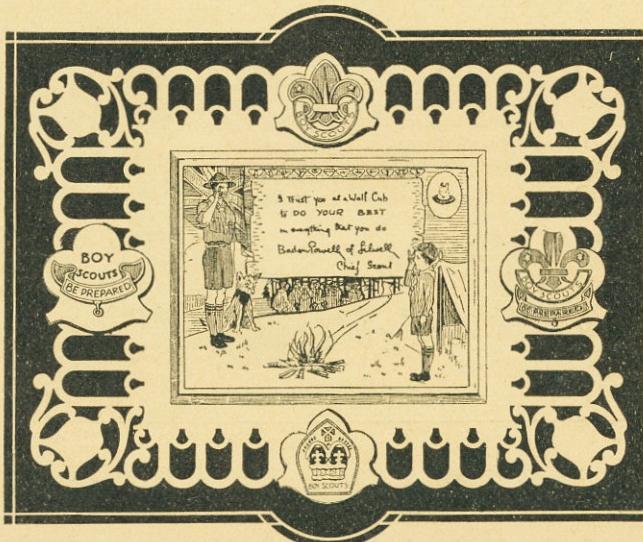
Simple Conjuring
Tricks

• •

O Gauge Railway
Models

• •

Mirror Wardrobe
Fitting



Making a
Kaleidoscope

• •

A Mechanical
Elephant

• •

Notes on Stamp
Collecting

2^d

December 21st. 1935

Vol. 81. No. 2096

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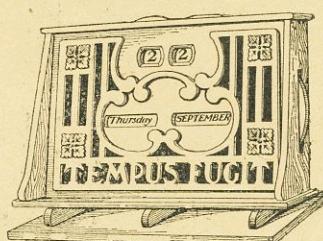
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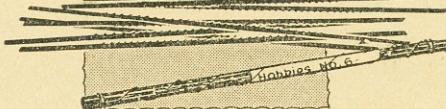
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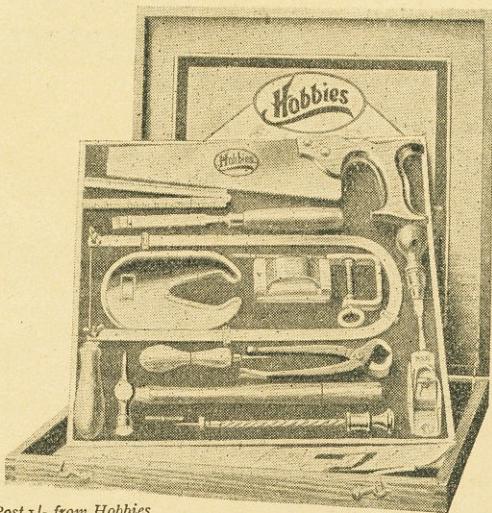
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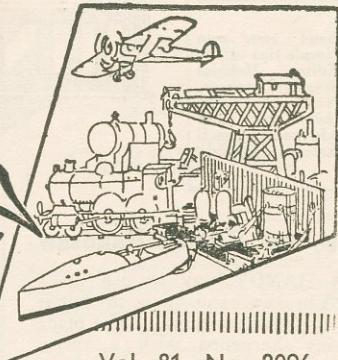


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Hobbies

WEEKLY



December 21st, 1935

Vol. 81. No. 2096

THIS is the week before Christmas and everyone is busy making or buying presents, or both. What an exciting and bewildering time it is, to be sure. School term is over, concerts have been given and reports (terrifying things!) have been sent home. For us older ones we have to work harder to make up for the two days break next week—and come back after Boxing Day to find an accumulation of work awaiting our return. But it *is* a wonderful season, and the only time when everyone seems really to enjoy life. Everybody is ready with a cheery greeting or a happy smile. What a pity it is that we cannot keep it up all through the year—and next year. Can't we at least try?

BUT this will never do! Sermonizing in these Notes seems waste of space, but, after all, the rest of the pages will make up for it, I know! Every one is packed with good things of interest and helpful instructions. The details of that Elizabethan Galleon finish in this issue for instance, and next week there will be an article on a suitable show stand for it.

GREAT news for London readers who are interested in Exhibitions! There is a Schoolboys' Own being opened on January 1st which everyone should see, because there are some wonderful things on view. Whether you are interested in natural history, travel, electricity, motor racing, the cinema, science or what-not, there will be something about it all. The Exhibition is being held at the Imperial Institute, South Kensington and is a "date" not

to be missed during the Christmas "hols." See you take a good uncle or a kind father because they will be just as interested.

But the great point is this. I have made arrangements that every reader of Hobbies Weekly will be able to enter the Exhibition at half price. This means a great cost because I know there will be thousands who take advantage of the offer. There's no catch in it except you *must* show the special Voucher Ticket which will be printed with next week's issue. So don't forget—next week's issue! For further particulars and the half price admission Voucher!

The Editor wishes all readers a real Happy Christmas

A HOBBIES Club has been formed in Trelewis, Treharris, Glam. by D. Jones of 41 Maen Ganol, who will be pleased to hear from other readers in the district who may care to join.

A BRITISH League Member writing from Simla (India) sends me two Design Sheets—Nos. 495 and 514. Although 30 years old, they are in wonderfully good condition, and in spite of having travelled, as Mr. H. Ceetham says, all over north and south India. And it is hot in India, believe me—nearly enough sometimes to set light to the paper!

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Next Week's Design—Three Calendars

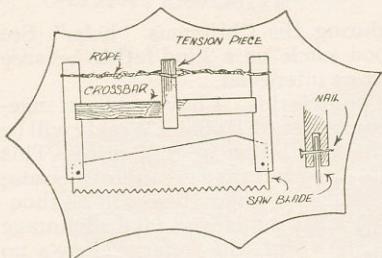
Correspondence should be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk, and a stamp enclosed if a reply is required. Particulars of Subscription rates, Publishing, Advertising etc. will be found on cover iii.

HOBBIES Weekly comes out every Wednesday — except next week! The bookstalls and newsagents will not be anxious to see you then, no matter how much you want to read your favourite paper. So don't forget to go along on Tuesday and get it. You'll have a happy Christmas then, for sure! It will give you something to read on Christmas Day.

Send your own simple tips to The Editor, Hobbies Weekly, Dereham, Norfolk. Keep them short and add rough pencil sketches if possible.

Use for Broken Handsaw

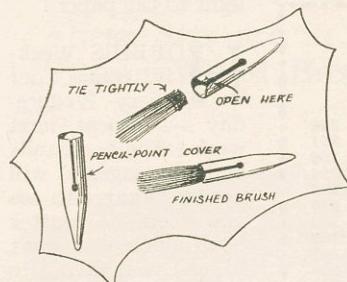
A HANDY way to use up a broken handsaw is to put it into a bowsaw frame. The blade being sharpened with a three-



cornered file. Drill a hole in the opposite end to where the handle has been and then make a handle as shown in diagram or use an ordinary bowsaw. Such a tool is exceedingly useful when you want to saw firewood and logs.

Converting a Disused Shaving Brush into small Brushes

GET a disused shaving brush and one of those metal pencil point covers. Take the brush and separate the bristles from the handle. Divide the bristles into small bundles, seeing that each bundle exactly fits into the hole in the cap. Then tie each with string a little way from its head.



Cover the tied up part with gum or glue and then open the tin with a pen-knife. Having done so, take one of the bundles of bristles and fix it into the cap. Close the opening with pliers or a light hammer, and a small brush is obtained.

HINTS AND TIPS



Imitation Roughcast

WHEN using roughcast paper it is sometimes awkward to get into the corners of the model. To remedy this smear the surface with glue and smother it with ground cork.

Simple Burner

HERE is a hint for a burner which is very useful for removing paint and enamel off cycles, doors, etc. First of all, take an old oil feeder and put some carbide and water through the hole on the top. Light the end of the spout with a match and a very hot flame will be seen when the button is pressed to serve as a pressure feed.

A Shocking Coil

A CHEAP and efficient medical coil can be made from a small magneto. These are obtainable at any garage for about 1/-; much cheaper than bought medical coils. The magneto should be taken to pieces and thoroughly cleaned, care being taken to put a piece of soft iron across the poles of the magnet or it will rapidly lose its strength. A small handle should be made from brass and screwed to the end of the armature, and the brushes should be adjusted to make good contact with the slip ring. Before re-assembling, the bearings should be oiled. Handles can be made from $\frac{1}{2}$ in. brass tube, and 'flex' leads should be firmly soldered on. These are connected to the brushes and frame of the magneto respectively. On turning the handle a powerful shock will be felt, the strength of which can be controlled by turning the handle faster or slower.

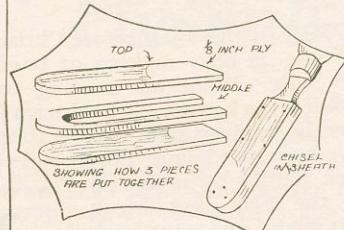
A Handy Rack

GET a spiral coil or spring and stretch it a little. Nail it horizontally just where you want to place your tools and run a stout piece of wire through the coil from end to end.

For original Tips published the sender will receive a novel Mirror Notebook with Calendar for 1936. We cannot acknowledge or print all tips sent in

A Chisel Holder

HERE is how you can make a sheath for a chisel which should be very useful in preventing damage to the cutting edge in the event of it coming into contact



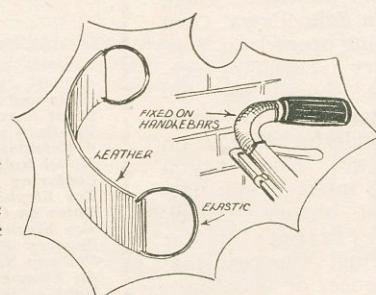
with other tools when in a bag. With the blade well smeared with vaseline it would soon become so saturated as to prevent the chisel from rusting. The holder is made of three pieces of thin plywood cut and glued together as shown in the sketch.

Cutting Metal

WHEN cutting any metal except cast iron, the edge of a chisel will last much longer if frequently pressed into a rag soaked in oil and kept handy.

Handlebar Preserver

A N idea to save the plating on the handlebars of a bicycle from being scratched off, by rubbing up against a brick or cement wall, is to take a strip of leather, rubber, or some other strong material about $1\frac{1}{2}$ ins. to 2 ins. wide and 5 ins. or 6 ins. long



At the two corners of each end fix a fairly small elastic band. It is now ready for use, just slip it into position and there you are all ready to lean your bicycle up against a wall.

SCOUT ENROLMENT CARD FRAME

MANY readers who are interested in the Scout movement will also be particularly interested this week in the design chart presented with this issue. Every Scout, Cub and Rover when he first enters the Movement, is presented with an Enrolment Card, a certificate which is deservedly prized and kept as proof of his entry into the great and wonderful brotherhood.

This Enrolment Card should be kept so it can be always seen, and what is better than to provide it with a suitable wooden frame? That is just what we do this week, because the design chart provides full size patterns for cutting out with a few fretwork tools, a specially designed frame to hold the certificate or Enrolment card.

The size shown is exactly that required by the Scouts Enrolment Card, but it is adaptable to take either the Wolf Cub or the larger Card of the Rover Scout. Let us explain them first.

For Cubs

As can be seen in the picture, the sides of the frame are decorated with overlays indicative of the stages through which a Scout should pass. Now suppose we want to use the frame to hold the Cub's Card. These overlays are put the other way round because that is the shape of the Cub's Certificate. On the other hand, if you want it for a Rover Scout, the frame is put upright as now, but the Card itself measures 8½ ins. by 6½ ins.

It is, however, a simple matter to enlarge the design shown by taking one of the arched sections and duplicating it each side of the half way line. Of course the work must be undertaken before cutting is commenced. The pattern is cut out and the scissors run through one of the sections of the arched design. Then a tracing of the new arched pattern is put in, and the rest of the pattern pasted down to it.

There is no reason why the frame should not be used for even larger pictures of Scout activity, and if so, the various sections can be repeated ad

infinitum until the required size is obtained. The wood supplied by Hobbies, however, is for the parts necessary to make up the frame the size shown and that, of course, can be used for either Scouts or Cubs.

The cutting is quite a simple matter, for the whole design of the back is pasted to a piece of wood ¼ in. thick and cut out to the patterns shown. Notice the dotted lines indicating the position of the overlays which are to be glued later.

Notice also the dotted lines showing a rim round the central opening. This rim consists of four strips of wood forming a fillet round the opening at the back, as can be seen by the broken view of a portion of the frame shown on the next page.

Note Positions

Make a note of these positions by pricking a small hole at the corners where the dotted lines are on the back of the board concerned.

By the way, it will probably be best to leave the centre opening in the back until last. If you cut it out earlier it will weaken the whole thing, and possibly lead to a broken edging.

When the cutting is completed, clean away all the remains of the paper by using a fairly coarse grade glasspaper

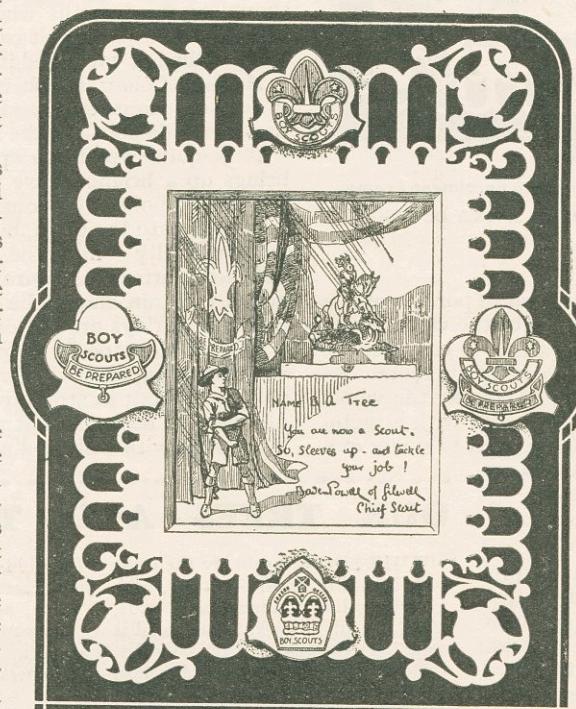
on a piece of wood or in a Hobbies glasspaper block. Finish by giving a rubbing with a finer grade and be careful not to get any scratches on the surface in doing so.

Clean the Back

Give a rubbing also to the back of the work to take away any slight saw burr which has occurred.

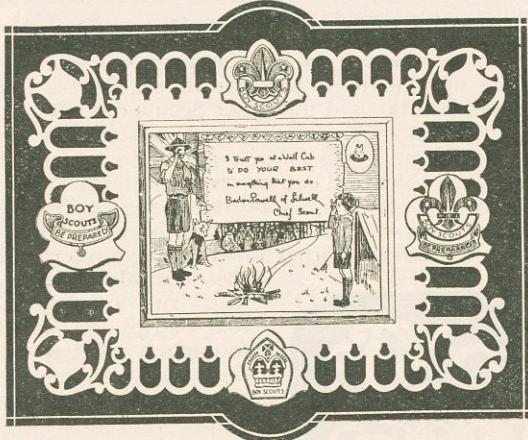
In cutting, of course, you will have to watch out that the straight edges of the arched tracery round each side are maintained, because it will spoil the look of the whole thing if you get a wobbly or sloping line when it should be straight. The repetition design stands out strongly so if the repeat work is not correct, it will look all the worse.

Having completed the main board, lay it aside



and proceed with the overlay pieces. The patterns are given for four of these (A, B, C and D) and each is cut from $\frac{1}{8}$ in. wood. Notice that the printed pattern has to be left on the wood in this instance, in order to serve as a guide for painting up.

If you are adept with a carving knife or even with a fretsaw, there is no reason why the pattern should not be cut out to make it more distinctive.



Showing the alternative use for a Cub Enrolment Frame

In the ordinary way, however, it can be coloured up to be made to stand out.

Cut in Metal

A good plan is to paint the white portion of the paper black, and treat the edge of the wood in the same way. The badges, crown, etc., can then be coloured up for brass or oxydized metal, as realistically as possible. Or, of course, the whole badge itself can be cut out of metal, with a metal cutting fretsaw, or, if you are used to doing embossed work, it can be beaten up with the proper repoussé tools.

Scout Symbols

Further decoration can be provided by the addition of Patrol, Troop or general Scout symbols, placed at intervals round the frame itself, whilst the colours introduced can be those suitable to the particular Patrol or Troop concerned.

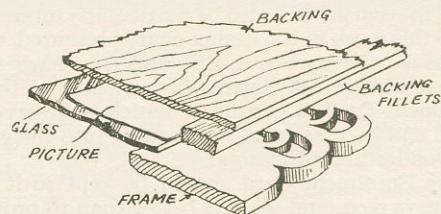
The method of fixing the picture is quite straightforward for the glass is held in position from behind by the shallow framework formed by the strips. These are glued and screwed or nailed round the edge allowing an equal overlap.

A piece of light glass (16 or 21 oz. will do) can be obtained from a local glazier to the size required, and is let into the aperture available. Behind it, the Enrolment Card is placed, and the remaining depth of wood can be filled with brown paper or blotting paper folded to provide the necessary

thicknesses. To hold the whole thing in place, a piece of plywood is provided $\frac{1}{8}$ in. thick, 9 ins. long and $7\frac{1}{2}$ ins. wide.

Finishing Off

Test all this measurement by laying it in place along the strip framework, then cut off carefully as required. Afterwards, the plywood is glued and



A sectional strip showing how the frame is built up

nailed or screwed in place. Two little hangers should be fixed so the whole frame can be hung, and the woodwork itself can be treated with stain and polished or varnished in the usual way.

Hobbies Colour Polish is very suitable because it not only stains the wood to the required colour, but also adds polish at the same time.

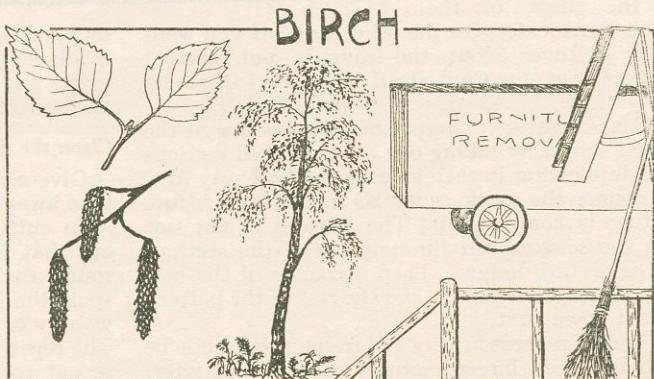
It is quite simple to apply with a brush and brings up a bright glossy finish almost equal to real french polish. Of course, the first coat or two may soak into the grain, but repeated applications will gradually "fill" the wood and provide the polished surface. Naturally the application of polish or stain should be undertaken before the painted overlays are put on.

A good idea, too, is to back the whole frame up with fancy paper, or thin wood to make the fretted parts stand out in strong relief. Glue the material all over the back and cut round to the outline of the design with a sharp knife.

OUR TREES AND THEIR USES

THE birch is probably the most beautiful of all our trees, with its fairy-like branches and buds, and the silver bark. The wood is not very durable, but is easily cut, and much used for household steps, vans, farm implements, and rails.

The old-fashioned "birch rod" was actually composed of birch twigs, and the one-time country "beesom" or broom was much used in cottages and by crossing sweepers.



TIE-RACK AND MIRROR WARDROBE FITTING

ALL modern wardrobes have plain or panelled doors without mirrors on the outsides. Some have the mirror very conveniently placed inside the door, while again some have no mirror at all. The latter can be brought thoroughly up-to-date by having its outside mirror removed and a panel of wood inserted in its place, with beading added and the whole repolished. At the back of the door can be fixed an independent panel bearing a mirror and a tie rack, and it is this latter fitting that forms the subject of this article.

To Fit Your Door

A good idea of the completed thing may be gained from the sketch on this page, while the diagrams give the measurements for making up a panel 14ins. square.

Of course, the width of the panel must be controlled by the width of the door upon which it is to be screwed. If the wardrobe has, say, two narrow doors, then a panel about 10ins. wide

would do, and the mirror secured in the middle, with the tie rack below it.

If, however, we have a door about 17 or 18ins. wide, then the dimensions shown here

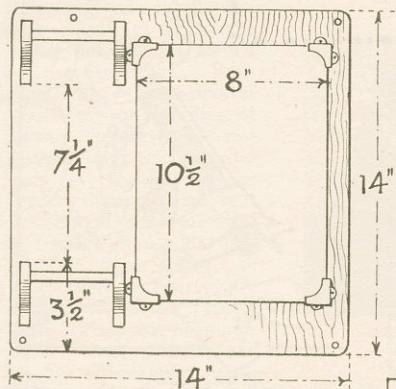


Fig. 1—A plan of the panel with positions

would suit. Set out a square on a piece of $\frac{3}{8}$ in. thick plywood and cut it out, using a coarse fretsaw blade. Round off the corners and bore four holes about $\frac{1}{4}$ in. in diameter for the fixing screws which should be preferably of the round head type and nickel plated.

A Suitable Mirror

The mirror most suitable for this panel is one $10\frac{1}{2}$ ins. long by 8ins. wide and can be got from Hobbies for 4/-, its number when ordering being 5732.

The method of fixing is by means of polished metal corner clips as shown in Fig. 1. These clips have two projecting lugs which are drilled to take

polished round-headed screws. To get the correct positions of them, the mirror should be laid in place on the panel with a 1in. margin on the right-hand side and $1\frac{1}{2}$ ins. down from the top edge.

Put the clips in place on the corners and mark in where the holes are with pencil. Remove the clips and mirror, and then bore the holes about $\frac{1}{4}$ in. deep and finally clean up the surface with fine glasspaper, rubbing always with the grain of the wood.

The next thing to do will be to make the two tie racks and get their positions marked and the necessary holes bored for their fixing before the staining and finishing of the panel is done.

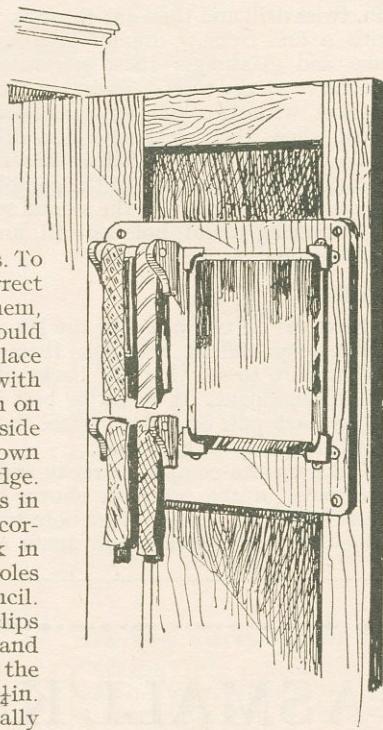
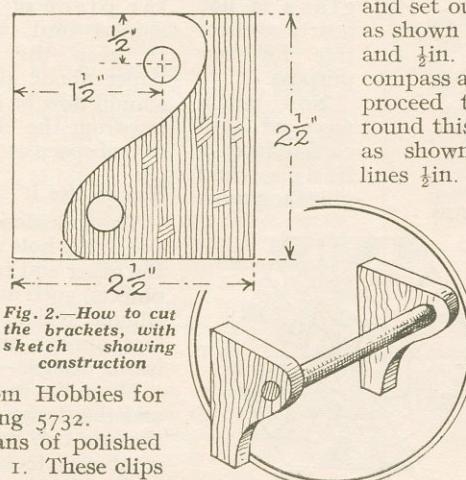
The Tie Rack

One of the finished racks is shown in the enlarged diagram in Fig. 2, and there are two shaped ends and a piece of round rod to each. The most economical way, and the simplest for cutting the brackets is shown in Fig. 2 where, from a single piece of $\frac{3}{8}$ in. thick wood a pair may be made.

Form a square on the wood with sides $2\frac{1}{2}$ ins. and set out the centre for the rod as shown $1\frac{1}{2}$ ins. from the back edge and $\frac{1}{2}$ in. down. Draw in with the compass a $\frac{3}{8}$ in. diam. circle and then proceed to sketch in the outline round this circle starting the curve as shown by the short dotted lines $\frac{1}{2}$ in. in from each back edge.

A little piece of tracing paper with half the curve drawn on and then reversed and laid at the opposite end of the square will soon reveal where the curves are to be joined in the middle, thus making two brackets from the one piece of exactly the same outline.

Bore the hole with a



$\frac{1}{8}$ in. twist drill and then cut through on the line with a fine fretsaw, finally trimming away with rasp and glasspaper those portions to complete the curve at the tops of each bracket. Lay that bracket with the hole in on the second one and mark where the hole comes and drill it through.

To make the second pair of brackets is simple, because you can use one of the completed pair as a template by laying it on the second square of wood and marking round, hole as well, and cutting out and finishing.

The Rails

Next cut off two pieces of the $\frac{1}{8}$ in. dia. dowelling $\frac{4}{5}$ ins. long and fit and glue them in the holes, taking care to see that the backs of the brackets are in alignment. It would be best in this respect to lay each pair on a flat surface, backs flat down until the glue has hardened.

Take up the completed racks and lay them on the panel in the positions shown in Fig. 1 and mark round in pencil. Next bore two holes in the panel for each bracket and again clean over the

surfaces. Prick holes on the flats of the brackets to coincide with those made in the panel and then put in hand the staining, polishing or varnishing of the panel.

Finishing the Job

The edges should be treated with Hobbies prepared Egg Shell Black. Allow all surfaces and edges to dry before screwing on the tie racks, the screws for which should have their heads countersunk at the back of the panel. The metal corners for the mirror as before mentioned should have round-head nickel plated screws.

The mirror clips may be obtained from Hobbies, and the screws also for them and for the fixing of the panel. Quote Clip No. 5 when ordering. Bottles of stain may also be got from Hobbies at 6d. per bottle, and french polish at 10d. per bottle.

Readers desiring to make up one of these Wardrobe fitments may get their wood from Hobbies on stating what size panel they require and the variety of wood from which they are to make it.

A SMALL KALEIDOSCOPE

THE old fashioned optical toy known as the kaleidoscope is hardly known to the modern boy, yet by its aid beautiful patterns can be achieved without trouble. To the artistically minded it has unlimited possibilities and offers suggestions for designs for all purposes.

Cut two strips of clear glass about $\frac{1}{8}$ in. wide and $\frac{5}{8}$ ins. to 6ins. long. On one side of each stick a strip of black paper; that used for wrapping photographic printing papers is excellent. You now have two rough mirrors, but strangely enough

actual mirror glass is not nearly so effective for our purpose.

Now cut a piece of stiff card to form a hinge, and glue the glasses

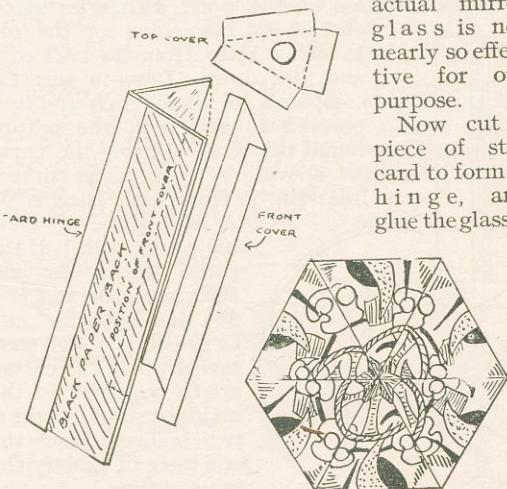
to this with the black paper to the card. There must be sufficient space to bend the hinge to an angle of 60° , when the glasses should meet.

At one end fix a triangular piece of similar card, with a round hole in the centre, to keep the angle rigid. A strip of thick paper about $\frac{4}{5}$ ins. long, overlapping the edges, should now be stuck to the open side, commencing from the closed top, and leaving an inch or two of space at the bottom.

How to Use It

The kaleidoscope is now complete. Place your eye to the hole at the top in a good light, and bring the other end to within an inch or so of any small objects, such as scraps of coloured paper, buttons, ribbon, coins, bits of string, cigarette cards—in fact almost anything—and you will see astonishing designs—ready made.

Move the instrument slightly, or give it a turn, and the design rapidly changes. It is true to say that no two designs can be alike, and no matter what you look at a perfectly-formed pattern is seen.



How it is made and an example of what one sees



A MODEL TUNNEL AND WALLS

FOR O GAUGE RAILS

ATUNNEL adds greatly to the interest of the model railway and is quite a simple and inexpensive thing to make.

A suitable form of tunnel mouth and retaining walls for a double road line is sketched in Fig. 1 and can be built entirely of thin plywood and stripwood.

The materials (below) are required for two tunnel mouths and four sloping retaining walls.

Commence by marking out the fronts and the sides—as shown in Fig. 2, noting that the retaining walls or sides are marked out in pairs to save waste of material.

Cut out the curved tunnel mouth with a fretsaw, then clean up the edge with glass-paper. Cut out and shape up the other parts then proceed to fix the coping strips and other parts.

Begin by fixing uprights of $\frac{1}{4}$ in. by $\frac{1}{2}$ in. stripwood to the faces of the tunnel mouths—as in Fig. 3—using glue and fine pins to ensure a firm joint.

The Piers

Next plane the outside edges to a slight bevel so when fixed later, the retaining walls will "splay" or incline outwards.

The next step is to cut a piece of $\frac{1}{4}$ in. by $\frac{1}{2}$ in.

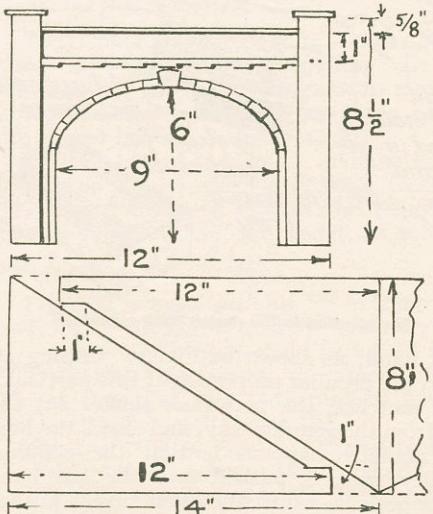


Fig. 2.—Dimensions of the tunnel mouth and the two sides

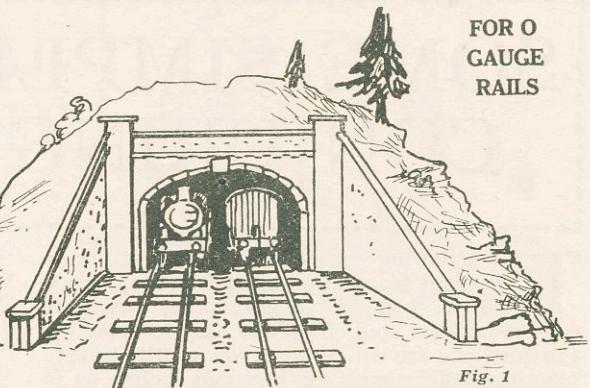


Fig. 1

stripwood to fit closely between the piers—or uprights—on the tunnel front, then fix the cap pieces to the tops of the piers. Set all these parts to overhang about $\frac{1}{8}$ in. at the front.

The "string course" or parallel strip near the top of the tunnel mouth should be fretcut to shape and then glued and pinned into place,

finally fit uprights of $\frac{1}{4}$ in. by $\frac{1}{2}$ in. stripwood at each side of the straight part of the opening and finish off with curved pieces and a keystone, sawn out of the waste material cut from the tunnel mouth. These should be fixed and then neatly finished off

flush with the edge of the opening.

Retaining Walls

The cappings for the retaining walls and the small doubling pieces at the lower ends should next

(Continued on page 298)

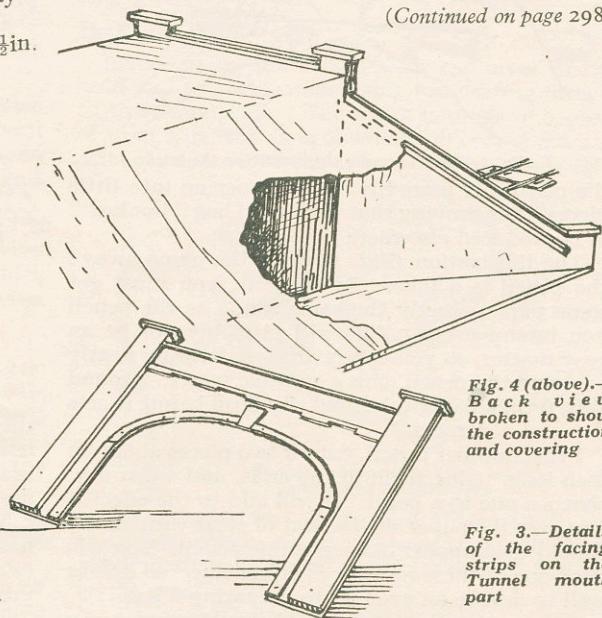


Fig. 4 (above).—Back view broken to show the construction and covering

Fig. 3.—Details of the facing strips on the Tunnel mouth part

SOME SIMPLE CONJURING

THE following tricks, which may either be performed separately, or used in conjunction with the good old "box o' tricks," are quite easy to perform, and cheap and easy to make up. Provided you are willing to devote a little time to practising them, and not being so foolish as to think that they "work themselves," you should have no difficulty in presenting them. The only embarrassment will be in facing the storm of applause that will probably reward your efforts to amuse !

The Perambulating Pencil

In this the performer shows an ordinary pencil, which he taps to prove that it is solid. He explains that he feels safe in performing with a pencil, because even if things go wrong, the pencil will write (right) matters. He then takes a strip of paper about a foot long and a little wider than the length of the pencil, and rolls the pencil up in it, emphasising the fact that the pencil is still there.

A few magical words are pronounced, and then

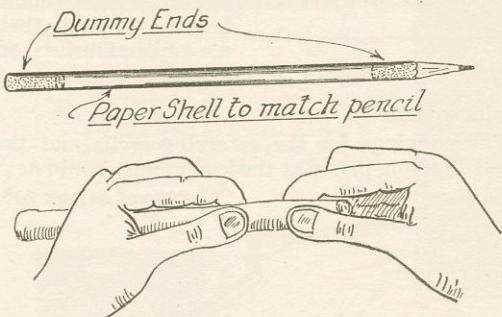


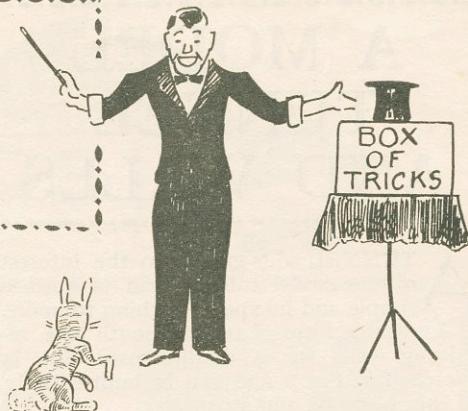
Fig. 1—How to make the pencil for the trick

the performer tears the roll of paper up into little pieces, thus proving that the pencil has "bunked." It is produced elsewhere.

The illustration (Fig. 1) gives the game away : the pencil is a fake. To make it, you must get some paper exactly the same shade as the pencil you intend using. This will probably not be an easy matter, so you can reverse matters by neatly covering the pencil with a suitable paper. Around this, form a paper tube, and slip it off before it gets dry and contracts.

From another pencil, cut off two pieces about an inch long. Glue them in the ends, and when dry, sharpen one to a point. It will add to the effect if you give the paper shell a coat of clear varnish. It should then appear like a genuine pencil. You will need one of these for every performance, so it is as well to devote an evening to preparing a few.

One or two points should be stressed. To



"prove" the pencil solid, tap it on a plate, or something that will act as a sounding board. Finally, either put the torn-up pieces of paper in your pocket or on the fire, *at once*. Someone might get curious, and unravel the pieces ! Conjurers have to think of these little points !

The Inexhaustible Matchbox

An ordinary matchbox is shown full. The contents are emptied on the table, and the box closed. When it is opened it is seen to be full again. Again it is closed, and when it is opened for the third time—the box is again mysteriously filled. The performer fills the tray with matches and distributes the rest to the audience.

This trick is too good to be genuine, and Fig. 2 shows what really happens. You need, first of all, a genuine matchbox, full. Then you require another tray. On the underside of this, is glued a single layer of matches, so when the box is opened upside down, it will appear to be full of matches. (For this reason you need a box with the same printed label both sides.)

This second tray is filled with matches, and inserted half-way in the cover, and concealed by

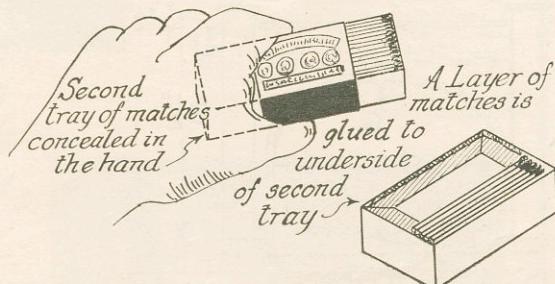


Fig. 2—The solution to the match trick explained

the right hand, as shown in Fig. 2. Calling attention to the peculiar properties of this particular brand of matches, the performer shakes out the matches from the genuine tray, and closes the box.

What actually happens is that the genuine, now empty tray, is pushed into the left hand (which conceals it) whilst the other tray is pushed into the cover.

In holding up the box for inspection, an

opportunity occurs for disposing of the tray in the left hand (behind some piece of apparatus, for example). The box is now opened, and the second lot of matches turned out.

The performer secretly gets hold of a score or so of these, so that after the box has been turned round and opened again, the audience, thinking that it is full, the performer gives it a shake, and drops the matches in his hand. The audience think that these matches have come out of the box.

Under cover of this move, the box is turned round again, and shown empty. Fill the tray with matches, rather loosely, and put the box in your pocket. The remaining matches on the table are a mute proof that they could not possibly have been packed under one cover.

A Curious Pencil Sharpener

Produce a duplicate pencil from wherever you have hidden it, and explain that in case anyone cannot see the point of the trick, you beg to explain that here it is (pointing to the point of the pencil). You now deliberately smash the point of the pencil, and producing a large duster, explain that when a conjurer breaks his pencil, he has no need to use a knife for sharpening—he merely wipes away the wood!

Suit the action to the words. Wipe the tip of the pencil, and then, sure enough, a new point has appeared on the pencil, which may be passed round for examination.

This time it is the duster that is faked. You must get two dusters (2d. each), exactly alike, and get a lady friend to sew them together by the edges. In the centre of one a small slit is cut and hemmed, very much after the style of a button-hole. About an inch inside this slit a small loop of elastic is sewn, to hold a duplicate pencil, and it is in this condition that the duster is produced.

Under cover of wiping the damaged tip, the first pencil is slipped in the slit and the second pencil withdrawn. Practise this well so that you can do it without suspicious fumbling. Here again—get rid of the duster as soon as you can.

The Economical Cigarette Case

You can make it in less than a minute for no cost, and readers who smoke will have the joke when people come begging for a cigarette.

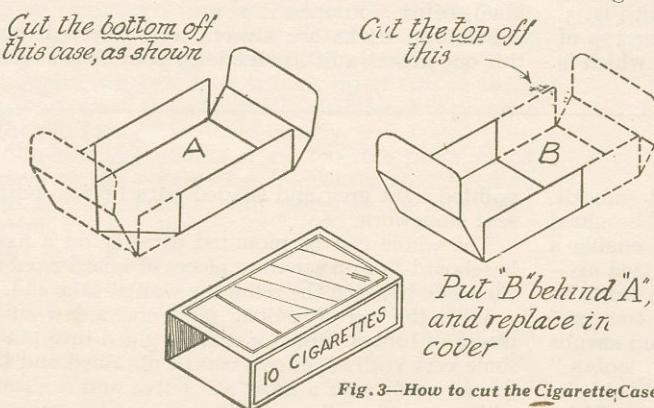
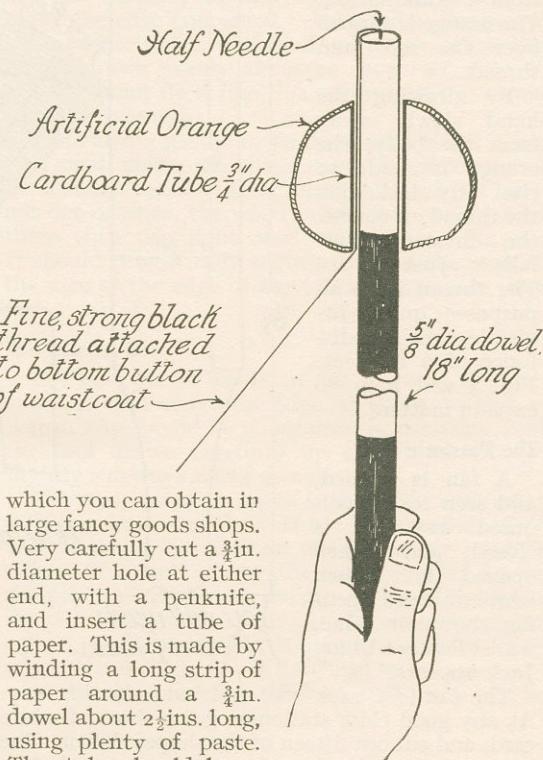


Fig. 3—How to cut the Cigarette Case

It can be shown full or empty at will. You need two trays of a cigarette packet, cut as shown, and replaced in the case. Fill one with cigarettes and now if you push the tray up from the bottom, they will appear too. But if you pull the top part up, the cigarettes will remain hidden, and an empty tray appear! Be careful you do not pull the top out too far!

The Portable Beacon

This consists of a wooden dowel, 18ins. long and $\frac{5}{8}$ in. dia., divided up into 3in. bands painted in black and white, and an artificial orange in wax



which you can obtain in large fancy goods shops. Very carefully cut a $\frac{3}{8}$ in. diameter hole at either end, with a penknife, and insert a tube of paper. This is made by winding a long strip of paper around a $\frac{3}{4}$ in. dowel about 2 $\frac{1}{2}$ ins. long, using plenty of paste. The tube should be a tight fit. Trim it off flush with the orange, and go round the edge

Fig. 4—The Portable Beacon
in section showing cotton

of the hole in the wax fruit with a warm piece of metal (screwdriver, etc.). This will melt the wax around the edge of the hole, and make a very neat join.

If you cannot obtain a wax orange, you can use a solid wooden ball 2 $\frac{1}{2}$ ins. dia., with a $\frac{3}{8}$ in. hole through it.

Give the orange and the painted dowel to the audience for examination.

The rod is held upright in the hand and the orange slipped over it. At the command of the magician, the orange rises up the post and falls again. At any moment the orange and rod can be given for inspection. What is the cause of the mysterious levitation?

There was one important "trifle" so far not mentioned—a length of black thread. Thread a needle with it, and snap the needle off $\frac{1}{4}$ in. below the eye. In the top of the rod, drill a small hole sufficient to drop the needle in. The length of thread required will depend upon the height, etc., of the performer.

How it Acts

One end is attached to the bottom button of the waistcoat, and the other end, with the needle, is slipped into the hole at the top of the rod after it has been returned from examination. The orange is slipped over the rod and thread.

By drawing the hand slowly away from the body, the orange is made to rise. By slackening the thread, of course, the mystery fruit falls. Just try it! The thread is to all purposes quite invisible, even at a distance of a few feet. Fig. 4 will help to explain matters.

The Patriotic Fan

A fan is opened, and seen to be coloured red; it is closed and when opened is shown white; a third opening shows it blue, whilst finally a Union Jack appears.

The fan is a trick one, and made in this way. At any good class stationers get a sheet of white card, and cut out fifteen of the shapes shown. The best way is to mark and cut out one, and then pencil round this carefully to mark out the other shapes. They are joined together with a long brass paper-fastener, the two outside ones being painted with some such design as shown in Fig. 5.

Note that a small hole is made near the top of each. This is so the fan can be threaded which is

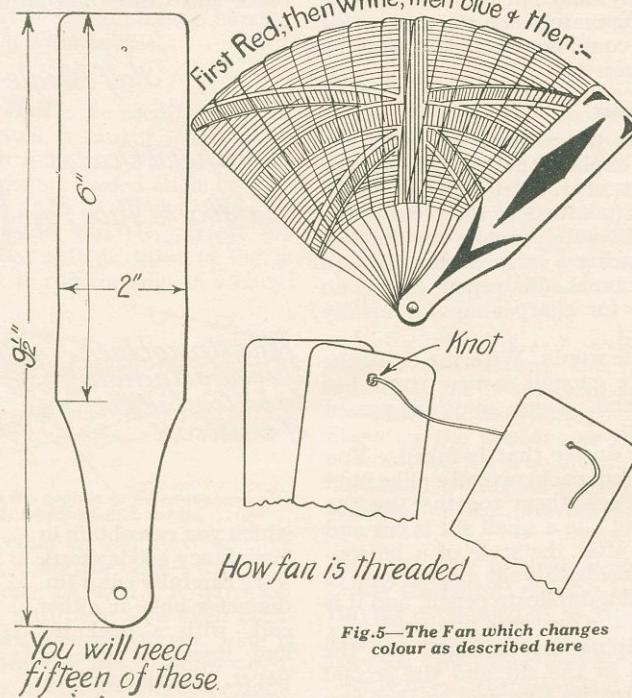


Fig. 5.—The Fan which changes colour as described here

you do not want to go to the expense of buying a small pot. If you prefer, use your water colours.

The fan is made to change, of course, by the way it is opened. Make sure that you know which side is which before you start performing. To get some amusement out of the trick you should show it red, and then touch something white (and again, blue), before you open it again.

Patriotic tricks are always well received, and this one makes a fitting finale to your show.

Model Tunnel—(continued from page 295)

be fixed and the whole then sandpapered smooth.

Fillets of $\frac{1}{8}$ in. square stripwood must be glued and pinned to the back of all parts to enable a wood or thick cardboard covering to be fitted up—as indicated in Fig. 4, which should afterwards be covered with green paper and decorated to represent a hill side with a few small trees and shrubs made from dyed wood, Egyptian fibre or "loofah."

The face sides of the woodwork should be painted brick red, but the coping strips should be

done with thin twine. Cotton is too thin. Make a knot in the end, and pull the twine through the first card. Insert it under the second card, and arrange the cards so one just half covers the other. Then tie a knot close up against the second card.

Thread the Cards

Put the twine under the third card, move the third card so it just half covers the second, and make another knot. Repeat the process until all the cards have been threaded. The sketch makes this quite clear. You must be very careful indeed to make the knots accurately. If you have done the job well, you should be able to open the fan *either way*, with each card half covering its neighbour.

You can now paint the fan. Open it out, and paint one side RED and the other side BLUE. When it is dry, open the fan the other way, and paint one side WHITE and the other side with a UNION JACK, as shown.

If this is too difficult, you can paint bands or stripes of Red, White and Blue. The best paint to use is what is called "poster colour": you can get small tubes of it if

painted light grey and shaded with buff to represent stonework.

The whole can be mounted directly on a fixed baseboard—or on separate pieces of board fixed at each side between the retaining wall at each end.

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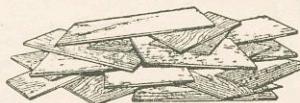
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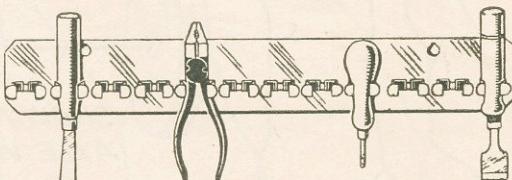
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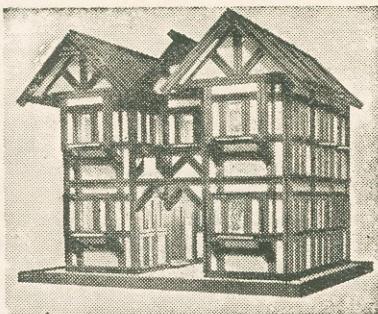
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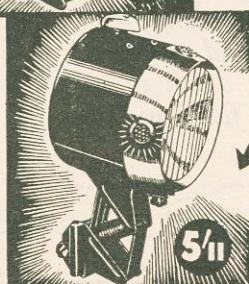


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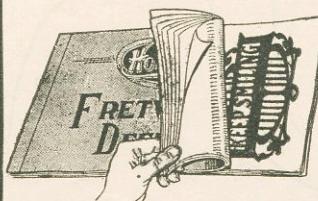
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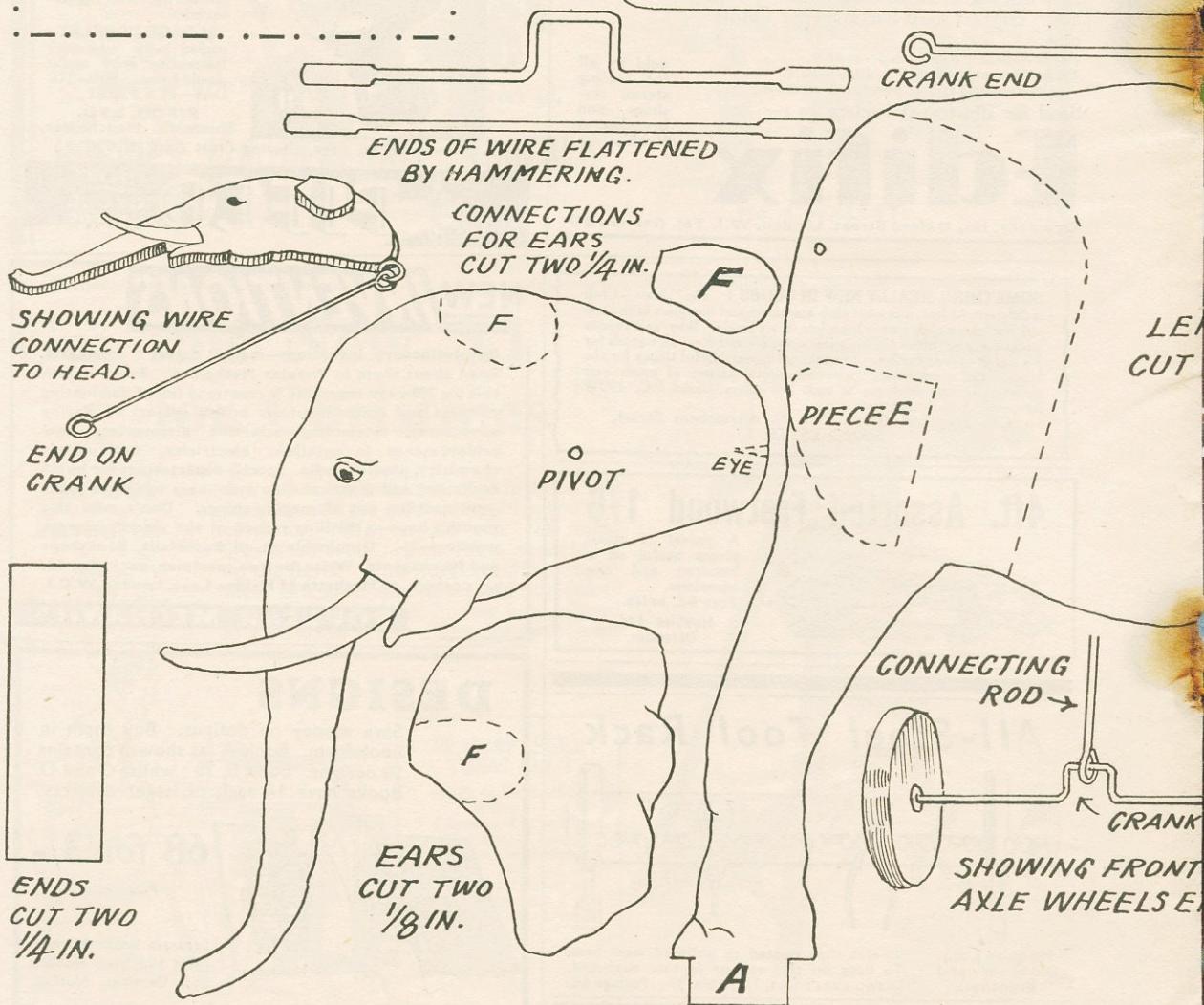
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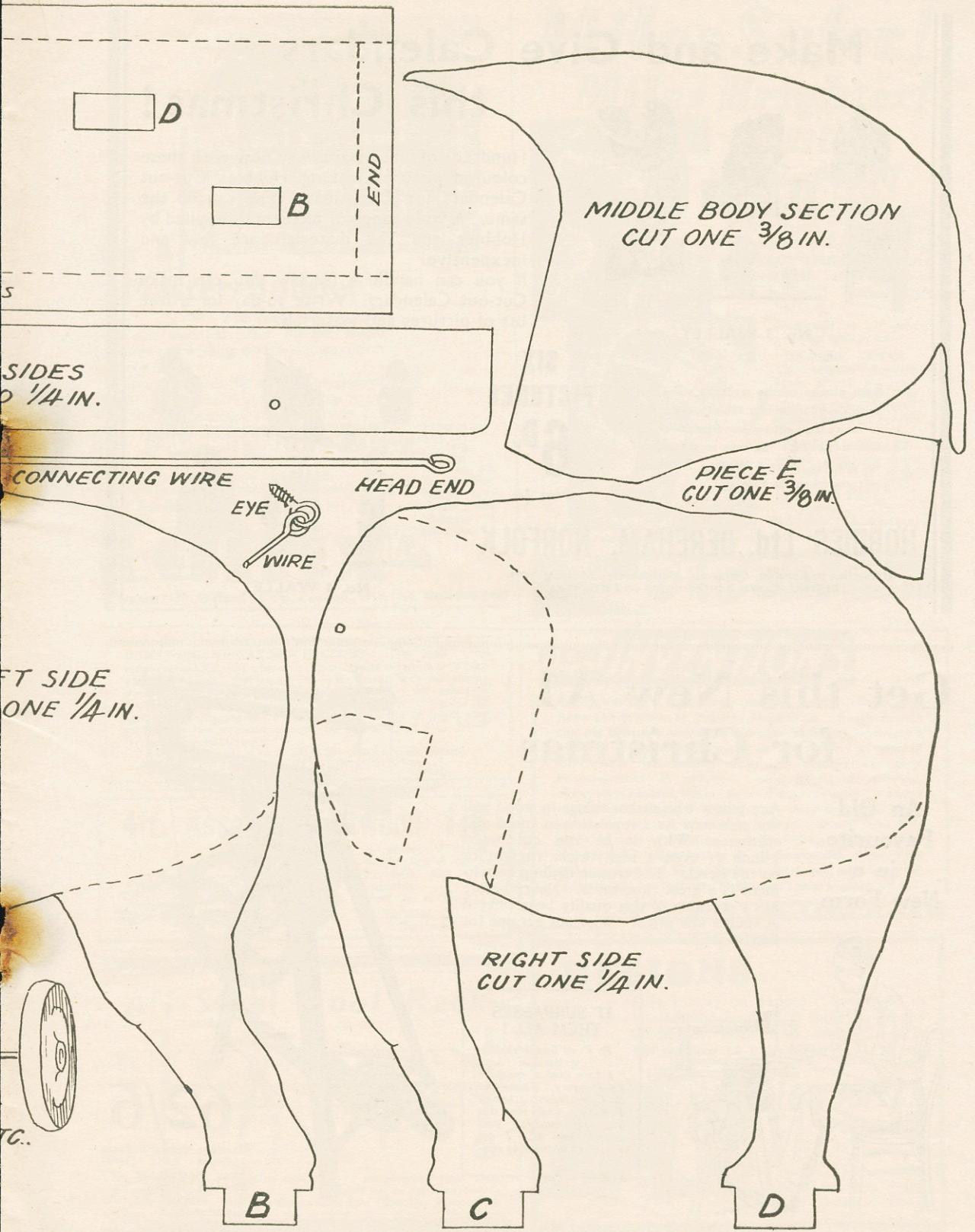
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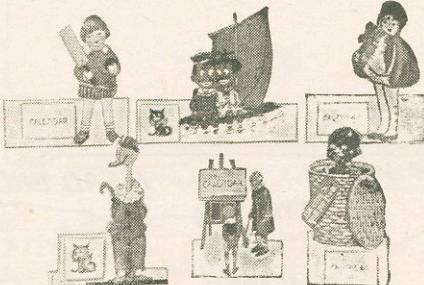
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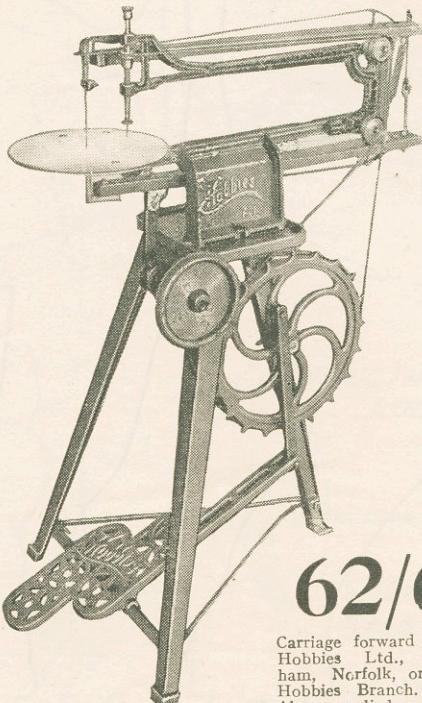
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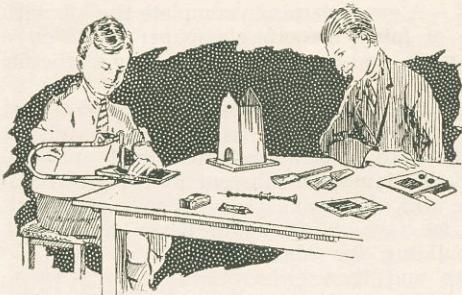


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ABOUT CHAMFERING AND WARPING

Here are some practical hints for all users of the fretsaw, covering points frequently raised in the letters to the Editor.

THERE must be many new readers of these pages who are sometimes at a loss to follow some of the instructions given in our weekly articles. There must be a number of more experienced workers who are not always sure of the best method of carrying out certain jobs. To both those classes, the few hints given here will undoubtedly be helpful.

First let us take the case of chamfering wood. Letters occasionally come along asking how it should be done, so obviously the instructions will be useful.

A chamfer is merely a sloping edge put on to a

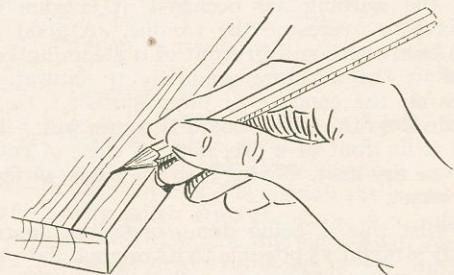


Fig. 1—Mark the line of chamfer in pencil

board or piece of work for various reasons. It is usually found in the overlays of fretwork photo frames, mirrors and the like. The opening surrounding the glass generally has its edge sloped off to reduce the apparent thickness of the wood, and help to throw into stronger effect the actual picture or mirror which it surrounds and holds in place.

A backing board holding a mirror in position is often chamfered to allow nails to be driven in at an angle to hold it in place. Or to form a sloping edge for the tiny photo clips to get a grip upon.

Again, where a base is built up of two or three pieces, one of them is usually chamfered to prevent the pile looking too solid or ugly.

In the case of box sides, too, the parts which meet at the corners are frequently chamfered to an angle to enable both pieces to fit to a right angle.

The Correct Angle

The great point is to remember that the slope of the chamfer must be the same the whole length of the work. It is usually 45° and a good plan is to try this out on a piece of thick wood first to get some idea of what that angle looks like. It is, of course, half a right-angle.

Before commencing work, too, one should mark out the distance of the chamfer with pencil all along the edge concerned. By holding the pencil close to the point, with nail acting as guide, the line is drawn evenly along as shown at Fig. 1. If you cannot do it like this accurately, use a rule to make the mark.

The cutting itself can be done with either a file or a small plane. In either case, the wood should be held in a bench vice for security, but if you have not one of these, the wood can be laid on and held there with two light steel cramps (see Fig. 2). It should project only slightly beyond the jaws of the vice or the edge of the table, as the case may be.

The File to Use

The best file to use is an 8in. medium flat file, and it is used across the edge, as shown at Fig. 2. A firm grip should be maintained at each end, and the tool drawn carefully up and down with a slightly sideways swing as well.

The great point to watch is that the chamfering is being done straight. If not, a rounded effect will be the result, and an unsatisfactory joint or edge will occur. Carry the filing just as far as the pencil mark, but at the other edge of the angle do not have a sharp line. The edge must, of course, be straight, but it should not be a knife edge, or it is likely to get damaged later.

If the wood is fairly thick, a small plane can be

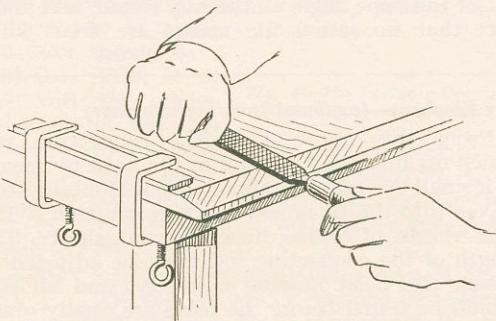


Fig. 2—Hold the File across the wood like this

used to take off the first shavings almost down to the angle required.

It is not advisable to use glasspaper unless one has it on a solid block of wood, or a rounded effect is sure to result.

A Plane can be Used

As mentioned, the plane can be used to complete

the chamfer, but this requires practice. A clean long sweep must be taken, with the tool held at the angle required, and the cutting iron taking the shaving off the whole length.

This is much more easy along the grain than across it. In the latter case a very sharp iron is required, and the job tackled from both ends. Never press the plane right across the wood in end grain, or you will break away the far edge and make an unsightly finish, such as shown in the exaggerated view at Fig. 3.

A full size plane can be used on large thick work, but for ordinary fretwork one of the small Hobbies metal planes is ideal. It is comfortable to handle, and just the size for such a job as this.

Interior Chamfers

The plane cannot, of course, be used for interior chamfering such as round a mirror. The work must then be done with a file and the great point to watch is to get the corners a good angle in both directions. A common fault is to cut into the corner too deeply one side, but the perfect job should be an even chamfer such as shown at Fig. 4.

A good plan is finally to run the edge of a chisel up the angle of the corner to give a distinct end to the join of the

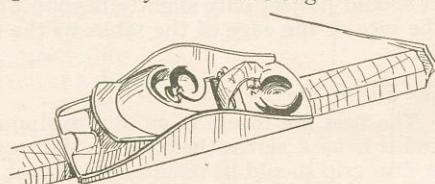


Fig. 3—Note the broken grain at the end, which should not be

In the case of a circular or elliptical opening inside an overlay—for a mirror, etc.—the wide 8in. file cannot, of course, be used. A narrower one has to be brought into play, and even occasionally a small fretwork file—about $\frac{1}{4}$ in. wide is useful. In this case the work has to be rounded, although the actual edge of the chamfer is straight.

An Even Angle

Get the same angle all the way round, and make sure that no actual file marks are seen when

Toy Elephant—(continued from opposite page)

From this crank leads the connecting rod which fits into the back end of the head by means of a small eye (also obtainable from Hobbies Ltd.) driven into the thickness of the wood itself. The rear wheels, of course, have no crank shaft. The length of the connecting rod must be adjusted to ensure the head moving correctly, and all this should be tested before the parts are finally glued together.

The right side is put on last of all, and then the head put in position and pivoted through. A French nail is quite suitable if it is driven through tightly, and the two ends nipped off flush with the wood.

The whole elephant stands on a base made up of a further two side and two end pieces. All

finished. A good plan is to complete the job with a piece of fairly smooth glasspaper glued on a narrow stick, and used in the same way as the file has been.

Workers also often have trouble with wood that has become warped. It is always a difficult proposition to obtain well seasoned material because the dampness inherent in the growth of the tree will often take years to soak right out. In fact, we have known a 12in. beam having been in a building for about 50 years and then twist and turn in an alarming manner when finally sawn up into planks.

Remedy for Warping

The thinner the wood, of course, the more likelihood of warping, unless kept weighted flat. For Fig. 4—An interior chamfer that reason all boards should be laid on the floor with one on top large enough to cover the whole surface. A pile of books can then be set on them to keep them down until they are required.

If the warping has occurred, it is sometimes difficult to overcome the trouble. A good plan is to hold the board in front of a steaming kettle to allow the moisture gradually to saturate the fibres on the concave or inner surface. Do not overdo it so the whole board becomes wet. Then hold it in front of a fire, not too close of course, or some dry heat, moving it so the whole surface is in contact.

Whilst this is being done, press the board as nearly straight as possible to its original flat plane. Having reassumed its proper flatness, put the wood down immediately and weight it or cramp it between two other boards until it is again thoroughly dry. If thick wood is being corrected, this process will probably have to be repeated three or four times before finally overcome. Indeed, in some cases it is impossible ever to get out the warp thoroughly.

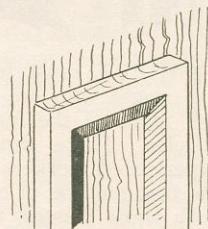


Fig. 4—An interior chamfer

these are cut from $\frac{1}{4}$ in. wood, the two end pieces being glued between the two sides. Holes are cut in the base to take the tenons of the feet of the elephant, and there is also a slot through which the connecting rod moves. The wire axles of the wheels, of course, have to be driven through the sides before being finally connected up to the wheels themselves.

All the parts should be carefully and realistically painted up. The base can be jet black and the elephant a dirty grey roughed up imitating the thick skin of the animal. Very small eyes must be painted in, and the ears can be shaded up a little darker than the rest of the body. An eyelet is put in the front of the platform and a string lead taken from it for pulling the whole article along.

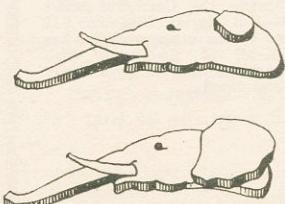
A MECHANICAL TOY ELEPHANT

TOY making is always an interesting as well as profitable part of the usage of the fretsaw, and many readers already find it simple to earn pocket money in their spare time in this way. Even apart from that, there are always little friends who are delighted to accept one of these toys as a gift, and for whom it is worth taking a little trouble.

A mechanical toy is always a greater delight than a mere stationary one, and for that reason the movable elephant illustrated herewith made quite simply in wood will make a strong appeal. The patterns for it are illustrated on the centre pages, and as usual they can be put down on to the wood of the thickness mentioned against each part ready for cutting out with the fretsaw.

A Wheeled Base

The finished model is painted up in bright colours quite easily from those little 2d. tins of Crusoe enamel which are already so popular with toy makers.



The ear piece is glued over a smaller piece (top) as shown by the end view on the right

The elephant, as can be seen, stands on a wheeled base, and the action of pulling the elephant along causes the head and trunk to move up and down realistically. The mechanism behind this movement is quite straightforward.

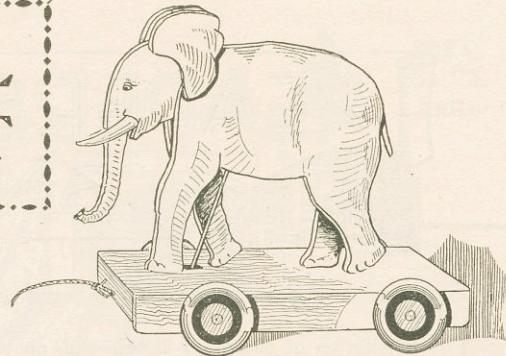
The head itself is pivoted, and the back end is connected to the wheel axle by a piece of wire. The axle itself has a shoulder bent into it which pulls that end of the rod up and down as it revolves.

Plywood Parts

Plywood is quite suitable for cutting the parts, and the details herewith show how they are made up. Naturally a space must be left in the actual body portion to allow the movement of the wire. The thickness of this body piece is $\frac{3}{8}$ in. and the head and trunk itself is also $\frac{3}{8}$ in.

The two outside pieces of the elephant are in $\frac{1}{4}$ in. whilst the ears are in $\frac{1}{8}$ in. wood and the pieces which make them project, $\frac{1}{4}$ in.

Cut all the parts out clearly, and have an idea where they join together. The paper remains



See patterns on pages 300-301

should be cleaned off except in the case of the head itself. Make a hole through where the pivot points are shown, and be sure to get this quite accurate. Then take the middle body section and glue it towards the back end of the left side piece, as shown by the dotted lines on that pattern.

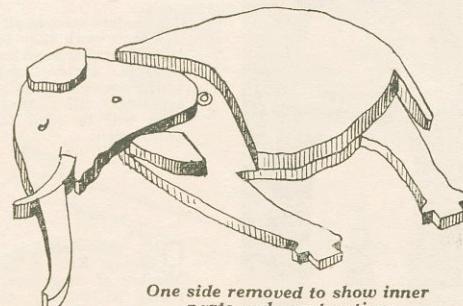
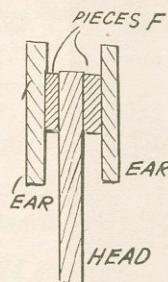
The top and underneath of the body come in line on both boards. Piece E is glued as also shown by the dotted line, $\frac{5}{8}$ in. forward from this other piece, and at the angle indicated. Do not put it too far back, but rather keep it forward in order to allow the moving head and the operation of the connecting rod which works in the cavity provided.

The Head

The head itself is built with two ears made to project by having the connecting piece F glued between. This piece F provides the thickness of the body sides so that when the head rocks, the ears pass on the outside of the body in realistic fashion. The details herewith illustrate how the head is built up, and also an end view showing the projecting ear pieces.

The Crank Shaft

Before fixing the ears, put in the pivot of the head and fit on the connecting rod leading from it to the crank shaft. The crank is made of a piece of stout wire, the ends of which are beaten flat and driven into two of the $1\frac{1}{2}$ in. circular wheels (No.



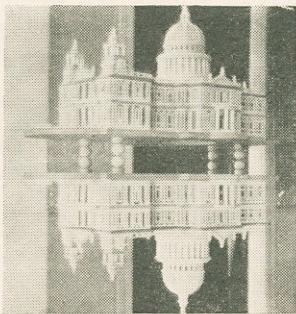
One side removed to show inner parts and construction

604) obtainable for 3d. from Hobbies Ltd. Get the wheels firmly on, and be sure to get the front crank shaft bent to the angle illustrated full size on the sheet.

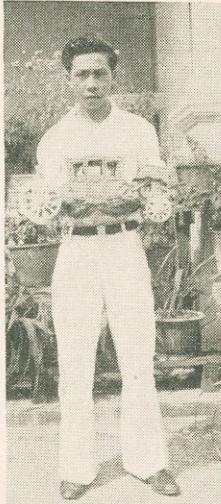
(Continued on opposite page)

READERS' SNAPS

THIS selection of the many letters and photographs we receive from readers is of work all done by workers overseas. The variety of the models proves the range of work anyone can undertake and we are always delighted to receive such proof of their ability. The pictures prove, too, which work is popular and often contain ideas of much use to other workers.



ABOVE is an unusual type of photograph because you cannot be quite sure whether it is the right way up or not. The model is stood on a piece of glass and is brilliantly and perfectly reflected below. This excellent piece of work was cut by Izzut S. Kurwa, of Malabar Hill, Bombay, and is only one of many which he has undertaken successfully.



IF readers send in pictures of their work they should be as clear sharp and large as possible. Pictures of novel work are particularly acceptable. All photographs used will be paid for on publication.

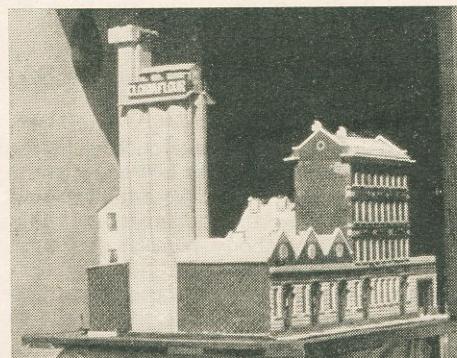
ON the left is Aug Siong Kim a League Member of Singapore, who revels in making models from the designs published in these pages. Like the other readers whose pictures we give here, he is to be congratulated on his work and enthusiasm.

EVIDENTLY large pieces of work make an appeal to Frank G. Hayle of Melbourne, Australia, if we go by the picture below. They were all cut with a 14in. handframe and have been completed within the last 9 or 10 months. The picture, by the way, was sent by a pen friend reader in England who regularly corresponds with Mr. Hayle in Australia.



THE picture above is of the worker who made the Cathedral model on the left—I. S. Kurwa of Bombay. It shows some of the other work he has undertaken—all of the same high standard on which he certainly deserves to be congratulated.

BELOW we have another unusual type of work from overseas. The model was built by R. L. Matthews of Bulawayo and occupies a space 3ft. 6ins. long and 2ft. 8ins. wide. The building is a replica of some milling premises, and the construction took 3½ months. It was worth while, however, because it earned Mr. Matthews £12/10/- when completed.





The Santa Claus Special

THERE is a railway at the other side of the world where a realistic job is made of Christmas. The New Zealand Government Railways engage a special man for their Xmas festivities. During the rest of the year he is kept shut away in a store-room!

The name of this man is Santa Claus. As you may guess, he is made of stuffing. Once a year, under summer skies—for the seasons are reversed away down there—Santa Claus is taken from out of his hiding place and mounted securely on the buffer beams of one of the giant locos of the 4-8-4 "K" Class.

Steaming out of Auckland station, the engine takes a train-load of holiday-makers out into the country at Otahuuhu. Here they are given a rural treat, with plenty of Christmas dinner, in grounds owned by the Government Railways. The holiday-makers consist of the families of railway workshop employees, and the splendid train is known as the "Santa Claus Special."

Although they are built to a gauge of only 3ft. 6in., the "K" Class locos, of which there are thirty, are as powerful as the "Royal Scots." They are, of course, much slower, as their small 4ft. 6in. wheels are designed to perform heavy work over mountain lines.

Photographing Models

IT is a pity more chaps do not get to work with a camera on their model railways. They think it's hard. Not a bit of it. It is only a matter of patience, and every model railwayist has that!

An ordinary camera which takes good snaps out of doors, and which is equipped for time-exposures, is serviceable for indoor model railway work. If it cannot be focussed, a portrait attachment is essential. Unless you use an exposure meter, the required exposure for a given lighting has to be found by experiment—it may mean wasting a negative or

two. Once you get an idea of the amount needed, there is plenty of latitude.

The art in model railway photography lies in arranging things beforehand. The amount of time spent in placing a train, and in getting a camera into position may make all the difference between a good and a bad picture.

The model railway photographs which have appeared in past notes of this series were some of them obtained after three hours' preparation. The time was spent in testing different view-points, trying a portable electric lamp in various positions, arranging a flash-lamp or cardboard reflectors to light up dark parts, tidying the track ballast, and making sure that the wagons and scenery were in order.

walls, trestle supports, and so on intrude upon the picture.

Not Bad

HERE'S record punctuality! The L.N.E.R. "Flying Scotsman" express, during the 1935 season of its 392½-mile non-stop running between King's Cross and Edinburgh, made 120 runs, totalling 47,000 miles, with a loss of only three minutes on schedule times. Only two late arrivals took place, and both were caused by operations on the permanent way.

Do You Carry Goods?

GOODS traffic is fascinating in many ways. There is more to be done in the way of shunting and loading, than with passenger traffic. Milk cans, crates, and other items of miniature merchandise can be bought at shops, but useful things can also be made in the home.

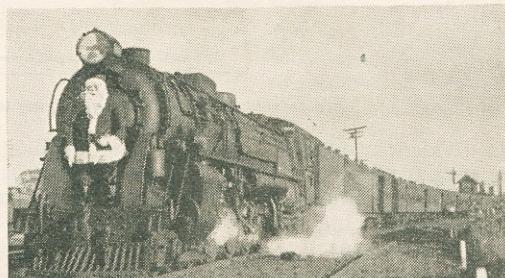
Those tiny cylindrical tins, containing samples of toffee and other sweets, come in handy. If you paint them black or red, and add white numbers and letters, they look just like oil drums.

If you can lay hands on an unwanted box of old watercolour paints, it is a good trick to wash out the paints and keep the small white containers. These can be loaded into railway trucks like the consignments of porcelain basins and general crockery you sometimes see on the real railways. Miniature straw packing is made by passing real straw through a mincing machine—with cook's permission!

What Notes?

IF there is anything, by the way, you would like talked about in these notes, please do not hesitate to drop a note to me, c/o The Editor, and if it is of sufficient interest we will see what can be done for you.

High Pressure



Look at Father Christmas on the front of this New Zealand engine!

When taking close-ups of engines, realism is obtained by placing the camera so that the lens is on a level with the eye of a model railwayman standing on the ground. If ugly white patches of light show between the bogies, or other wheels, as sometimes happens when models are viewed from this angle, the defect can be overcome by leaning a piece of black card against the engine on the far side. Smoke from the chimney is simply manufactured by entwining a length of cotton-wool round a wire—a useful touch.

General views of the track are best taken from overhead. With the camera tilted downwards, the minimum of unwanted background and foreground, such as

ELIZABETHAN GALLEON

Continued from last week

LAST week we had got on with the construction of this model galleon built from Design No. 2095 a good way. Now we carry on with the various finishing details.

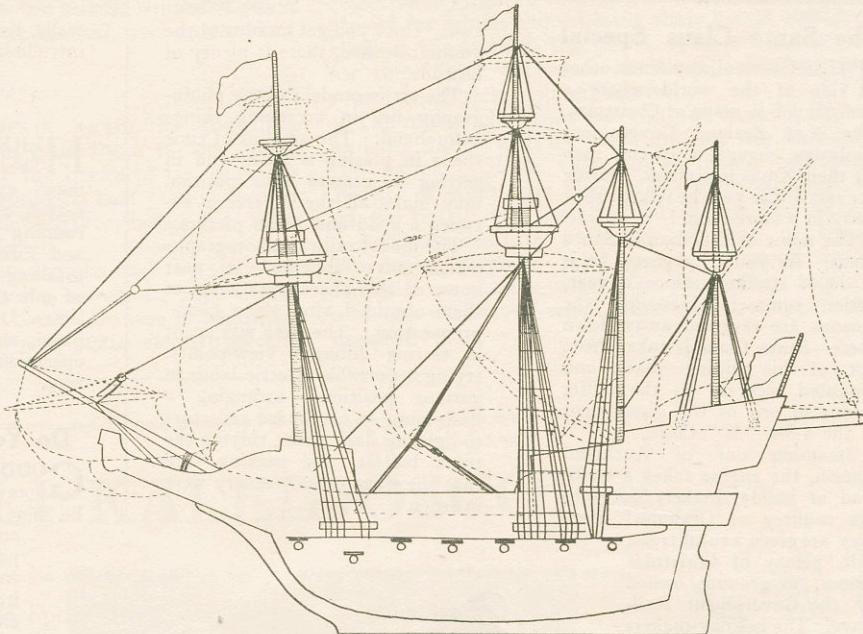
The rigging can be looped round and then fastened off by twisting round them a piece of the wire used to wrap fretsaw blades.

The Sails

The sails themselves are made of parchment, and full size patterns are given on the sheet. Mark these out on the parchment, then glue the spars across as shown in Fig. 8, whilst the parchment is still all in one piece. The sail is afterwards divided into three by cutting across the narrow neck of the join.

Remember to taper both ends of the spars from the centre before gluing. The sails should be made to belly slightly by pulling the respective ropes tight. Their position is seen in the drawing of the finished article, and, of course, if you want to embellish them with painted emblems—the Red Cross, or a dragon, or any other heraldry—this should be done before the sails are put in place.

The little guns round the side are formed by pieces of $\frac{3}{16}$ in. dowelling suitably shaped. Put the piece of dowelling in a vice, then take a flat fretwork file and taper it down slightly from the back to the front just behind the muzzle. The shape is clearly seen in the detail at Fig. 9 where



A side view to show details of rigging with sails shown dotted

we also have an illustration of how to make the little guns and their carriage for the decks.

These cradles are made from three tiny pieces of wood with the gun mounted on a piece of wire to swivel between them. The guns in the hull are let in about $\frac{1}{4}$ in. and the actual gun port—that is, the square opening—is painted on the sides later. When these guns were not in action, they were, of course, withdrawn inside the hull, and a hinged lid dropped to fill in the open square. As we are showing in the model, the guns in the “action” position, their muzzles project and consequently the lid covering has to be raised.

A detail of this is also shown in the drawing at Fig. 9. These lids are little squares of $\frac{1}{16}$ in. plywood glued to the hull immediately below the edge of the side and pointing upwards at the angle seen in the detail.

If you want to finish the hull off suitably, it should be stained a dull natural weathered

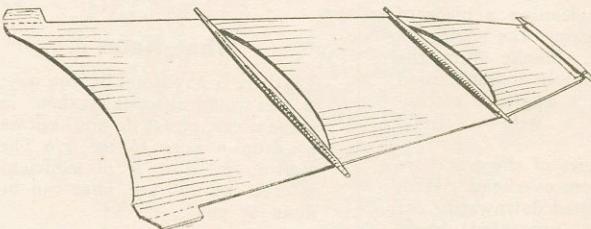


Fig. 8—How the sails and spars are set out

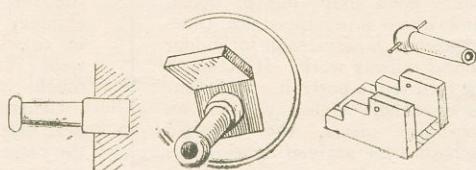


Fig. 9—Details of the guns, ports and cradles

timber, and can be varnished afterwards. The upper works are painted black, and gold ornamentation provided for the stern, gallery, windows, etc. The masts, of course, should be merely varnished without colouring, whilst the yards and tops are painted black.

The individual worker may like to add a good deal of ornamentation for himself, but this is only a matter of individual taste, and if necessary, we

can tell him of books on the subject which will help him to finish it off more satisfactorily. He can, of course, add capstans, hatches, companions, doors to the poop, to the gallery, the fo'castle, etc.

Such a model as this usually decorates a side-board or hall table, and to do this properly you need a proper Stand for it. We will give a description of two simple ones in our issue next week, with details of size and wood to use.

Hobbies and Customs of other lands

THE active pastimes of Chinese boys are very few. There are no games corresponding to football, cricket, cycling, skating or tennis in China. The Chinese are not fond of exerting themselves and any sort of game or hobby which entails much perspiration is regarded as being too much like work.

The high spot of outdoor amusement in China is kite-flying. This they do exceedingly well—so well in fact that we may take lessons from them with profit to ourselves. The boys make their own kites from bamboo slips over which is pasted stout rice paper and bold figures are painted on for artistic effect. On the larger models a bow is fastened at the top with a reed instead of string and when the wind blows upon this reed a melodious sound is heard which greatly delights the

onlookers. Some of these kites are so large that it often takes two or three boys to hold them down. When the kite is fully extended, a paper butterfly is fastened to the cord and the wind sends it up with a whizzing sound to the kite itself. "Kite's Day" in China is celebrated on the ninth day of the ninth month—when it is the custom for boys to go high up into the hills and—as they term it—"hold communion with heavenly zephyrs." The fun begins when the kites get entangled and strings get cut with sudden jerks. Communion is now held with other than heavenly zephyrs!

"Kicking the shuttlecock" is another favourite pastime. The boys make their own shuttlecocks by sticking feathers in round pieces of leather or pasteboard and tied together by a string. The



game is to kick it when it is served to you and not allow it to drop to the ground.

Chinese boys have a ball game too. They make their own ball which consists of a piece of snakeskin wound round with yarn until it attains the size of a billiard ball. They toss it and use it in much the same way as boys do in this country. Penny-tossing and rolling carries out the idea of marbles but only bad boys indulge in it. Swimming is not popular and fishing is too much like work.

Dancing is not allowed since girls and boys are not permitted to associate, apart from which the average Chinaman would consider it a senseless waste of time and energy to hop and twirl about in a hot room for a whole night.

Cricket-fighting, however, is almost a craze. In the season, boys hunt for crickets by the wayside, and when caught, the insects are well fed and trained to fight. A fat pugilistic cricket will fetch a good sum.

The general attitude towards hobbies of all kinds in China is that they are waste of time and in one sense this is true, since nothing they do can be considered paying or profitable—except possibly the cricket racket. Meditative lads who are given to study are looked upon with approval and often the Chinese boy of sixteen is as grave and staid as an English grandfather.



The typical ornamentation in a Chinese Form room

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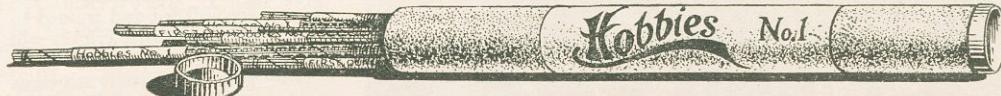
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STAMP COLLECTOR'S CORNER

Occasionally readers find that some of their stamps are rather curious in one way or another. The design may have points about it which brook enquiry, or the shape may be unusual, but actually there are a number of stamps which are apparently quite normal yet, when one learns the history, they are found to be greater curiosities than ever.

Suppose we look at the pair of stamps first illustrated. These two come from Italy, and possibly



For postage and receipt

some readers would not admit them to their collection because they are parcel post stamps. But as they are used to prepay postage there is no reason why they should not be seen, though it is extremely unlikely anyone will have a pair of them used. For the simple reason that as soon as they are bought for use they part company!

You will notice that the top left-hand corner of the left-hand portion has "la parte" written on it and the top right-hand corner of the right portion has "2a parte." When a parcel is posted, the left-hand portion is fixed to the packet card, and the right-hand portion is affixed to the receipt. So it follows that readers are not likely to have both parts used.

In order to have these they would have to get someone to post them a parcel and send them the receipt as well, and even then the parts would be separate.

The second illustration shows a block of four stamps from Denmark. These were issued in 1924 and are what are usually termed 'quite common.' Yet it is very probable that readers on looking at their collections will find that they only possess two of them.

With regard to these so-called common stamps, what very frequently happens is that a collector obtains a specimen of, say, the bottom left-hand stamp of the four. Later on he may be looking

through the duplicates of a friend with a view to swapping, and among these duplicates there may be a specimen of the top right-hand stamp (having the same head facing in the opposite direction) but the design is so similar that the first collector



Facing both ways

passes over this thinking that he already possesses the stamp.

Readers should see which they already possess and do their best to get the other, and mount the four stamps as in the illustration. They will then be able to explain to others that these stamps were printed in this manner; that is, alternate rows having portraits facing to the right or to the left. Furthermore, look carefully at this illustration, for there is something about the design which will be mentioned in a later article. See if you can recall this design sufficiently well to save referring to this article when next mentioned.

A curious design is shown on the Dutch stamp of 1921 and it was a curious scheme which necessitated the issuing of these stamps too. It is a marine insurance stamp which prepaid a special fee and so ensured that the postal packet should be placed in a special safe when being transported across the water.



A Marine Insurance Stamp
The design is really very difficult to describe. Waves are certainly

SOME STAMP CURIOSITIES

seen immediately above the name of the country, and one can easily imagine that the round object is meant to be a safe floating on these waves. But the rest is very dubious.

As a suggestion there appears to be a bell supported by three white bars, but it is quite beyond the powers of the writer to say what the birds are. The bell is understandable because the safe was supposed to be unsinkable, and should the boat on which the safe is travelling be sunk then it would be necessary to have some means of giving warning as to the whereabouts of the floating safe.

Another method of giving this warning is shown on another design of the same set the 2g. 25c. stamp shows a flare.

The stamp from New Hebrides can provide an amusing story. Here Great Britain and France rule jointly so stamps bear the values in British and French currency. Before the days of the Great War the French franc was



Cheaper with French money than with English

worth 10d. so stamp values were 5c. or 1d., 10c. or 1d., 30c. or 3d. (illustrated) and so on.

However, in 1925 the value of the franc was about 2d., but the values which appeared on the stamps were not changed, with the result that one could, by using French currency buy a 10d. stamp for the English equivalent of 2d.!

The particular stamp illustrated (value for postal purposes 3d.) was bought from a Stamp Dealer for 2d.! He, remember, has to pay not only for the stamp but also for the trouble that the dealer has to take to have the stamp sent to England. Naturally these are bought and sent in a quantity. The 4/- value (5 frs.) can be obtained for 1/6 unused.

(To be continued)

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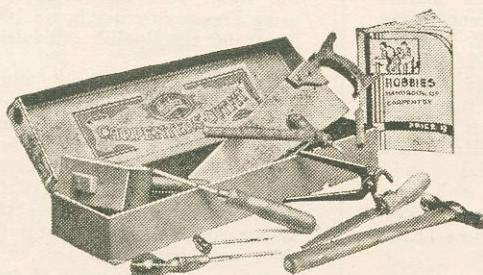
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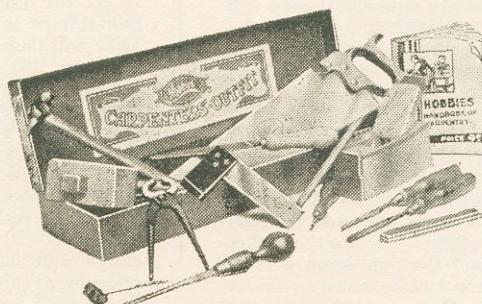
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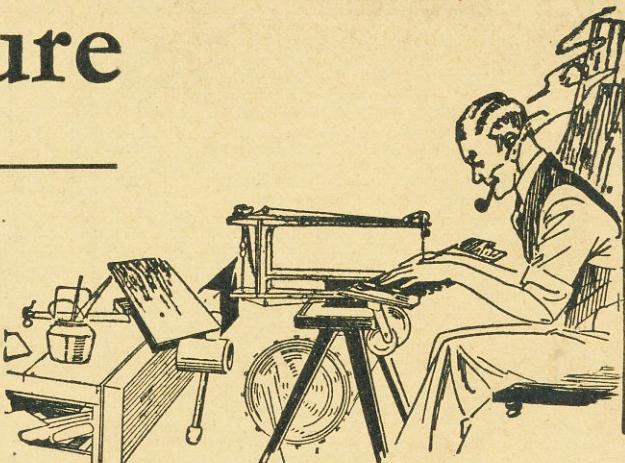
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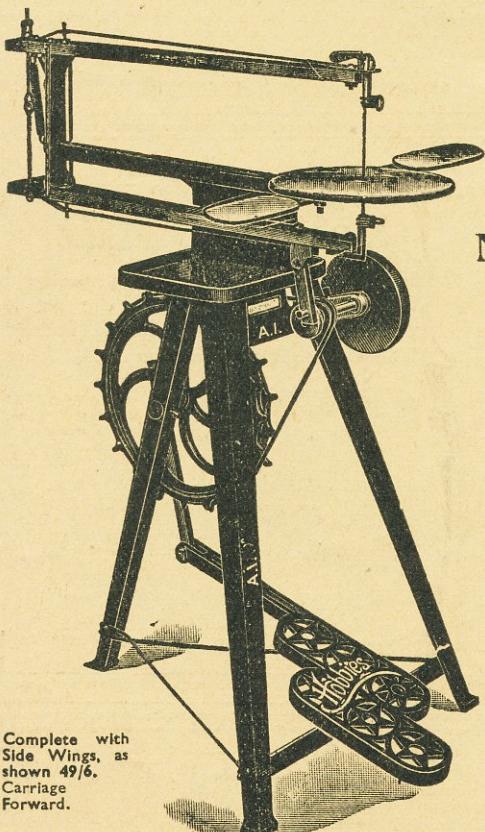
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